ASIFA East

The International Animated Film Society

ANNY CHAPTER

ASIFO R

December 1996

Fri., Dec. 13, 1996. Tisch School of the Arts, NYU. 721 B'way (cnr. B'way & Waverly) Rm 006 **6:00pm**

JERRY BECK

proudly presents

Mark Segall '96

THE WORST CARTOONS EVER MADE

Letter from the President

Linda Simensky

"What've I been working on for the past 6 months at Cartoon Network? O Canada, A weekly series of Canadian National Film Board shorts, to premiere 9:30pm, January 8."

Greetings from the moderate-weathered South! Unlike last year, we're enjoying temperatures in the 50s and 60s, while many of you pulled out your sweaters a month ago. I'm getting ready for the horror of the Thanksgiving trek up north, when I'll be forced to dress for winter, fly twice during the busiest flying week of the year, be polite to various family members, and experience New York City as a tourist (yikes!).

The big excitement last weekend was getting out a mailing to ASIFA members whose memberships had lapsed. Jim had updated the membership list, and we noticed a number of people had forgotten to renew their memberships. (We are assuming they forgot. Maybe you know otherwise.) Simultaneously, random people were mumbling to me that either their mail was messed up, or their postman was an animation fan swiping ASIFA newsletters, or that we sure were disorganized this year, since we hadn't gotten a newsletter out. Well, it turns out these people hadn't remembered to renew their memberships. It also turns out we hadn't been keeping the Jan/June notation on the labels, which is where you can find out if you need to renew in January or June. The notation is back, the flier to rejoin has been sent out, and there are no hard feelings, guys. Rejoin, and all is forgiven. It is the holiday season, after all.

I just returned from Los Angeles and San Diego, a Kafkaesque trip which involved me getting sick on the plane, losing my voice for some of the most important meetings I'd be attending, and being shocked by the heatwave I was inappropriately dressed for.

While in LA, I attended the **Annies**. A nice ceremony, though a little boring, as all awards shows are. They did a nice job of identifying the better animated work of the year, though they definitely need to rethink their categories. Imagine having to compete with **Toy Story**! And they mix television and film, leading to some rather lopsided competition.

What amazed me was how much time they spent begging to be as "important" as the **Emmys**. They moved the awards to the Pasadena Civic Auditorium, where the Emmys were held. They got lots of celebrities with loose connections to the world of animation to give out the awards. They announced their goal was getting the show on TV.

They barely filled the front of the 6000-seat Pasadena auditorium.

I think the awards have potential as an animation event. They should focus on making the awards show fascinating, and not worry about competing with the **Emmys**. On the plus side, they do honor people such as **Mary Blair** and **Iwao Takamoto**, who greatly deserve it.

I'm trying to learn from their experience — after all, we are moving to a larger auditorium this year. (Though we got our show on TV already anyway!) Maybe we should think about new categories reflecting the diversity of our members. Best book by a member? Best deal negotiated? Most overtime put in?

I've spent the last half year hard at work on a weekly series called **O Canada**. Each week, the show will feature a couple of shorts from the **National Film Board of Canada**. The films date from the 1960s to ones finished in the past few weeks, such as Richard Condie's **La Salla**. The show premieres on Wednesday, January 8th at 9:30 pm, and will run weekly on Wednesdays and again on Sundays at10:30 pm. A very exciting moment for fans of independent film. Watch it and let me know what you think.

ASIFA-East
The International Animated Film Society, Northeast/New York Chapter
a program of the New York Foundation for the Arts

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ANYMATOR

January Deadline
Dec. 20

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ASIFA Questions

For **membership** information call **Jim Petropoulos** at his work number, 212 966 8887 x110

If you have a question about the **newsletter** or wish to contribute, call **Mark Segall** at 212 989-4369

For **ASIFA International** information, call **David Ehrlich** at 802 234-5401

Questions about ASIFA-East's annual **film festival**, or any other ASIFA related questions, should be addressed to **Linda Simensky** at 404 885 0821

PAM SCHECHTER'S

LEGAL BRIEFS

Laboratory Processing Agreements

It is a very exciting time when you are ready to start sending your film elements to the lab for processing. However, before you can see the finished product, you will probably have to sign an agreement with the lab. This agreement defines the rights and obligations between the filmmaker and the lab processing the film.

In the majority of processing agreements, the film elements are broadly defined, and usually include any film materials such as negatives, sound tracks, videotapes and film prints that may be developed by the lab.

The lab limits the liability it has to the filmmaker regarding the elements. For example the lab usually assumes no responsibility for the type of material it uses, the services it provides or the condition of the finished product it turns over to the filmmaker. The lab will only replace unexposed film raw stock if any of the film elements are lost, destroyed or damaged through the negligence of lab employees. The filmmaker will not receive compensation for the value of the contents of the lost or damaged film elements.

Payment for the lab's services is usually due within thirty days of processing. If the filmmaker pays late, he must agree to pay interest on the amount owed. The lab fees typically do not include the cost of shipping of the film elements, and the lab is not responsible for payment of any taxes.

Labs usually have the filmmaker warrant in the agreement that the filmmaker is the sole owner of the film elements deposited with the lab. If this representation by the filmmaker is not true, the lab can bring a legal action against the filmmaker for breach of this warranty.

Most lab agreements state that the filmmaker must obtain insurance which provides the most comprehensive protection available for the film elements. The elements must be insured against any possible damage, including harm that results from the lab's own negligence.

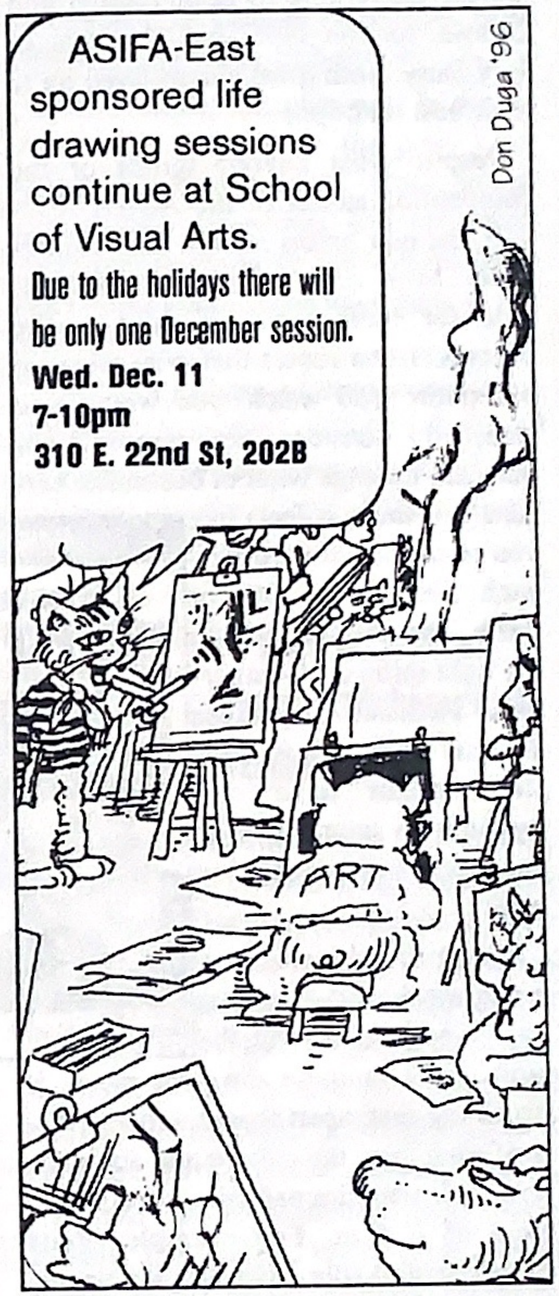
The filmmaker is generally required to supply standard synchronization leaders. If there is an error in synchronization, it is typically the responsibility of the filmmaker, not the lab.

Since the lab does not know what is on the film when it makes the agreement with the filmmaker, it does not know whether the film elements contravene any laws, such as those prohibiting pornography. To protect itself from criminal or civil liability, the lab will want to have the right to end any services immediately during the development process if it finds any illegal materials. However, the filmmaker will still be obligated to pay the lab for whatever work it performed until that time.

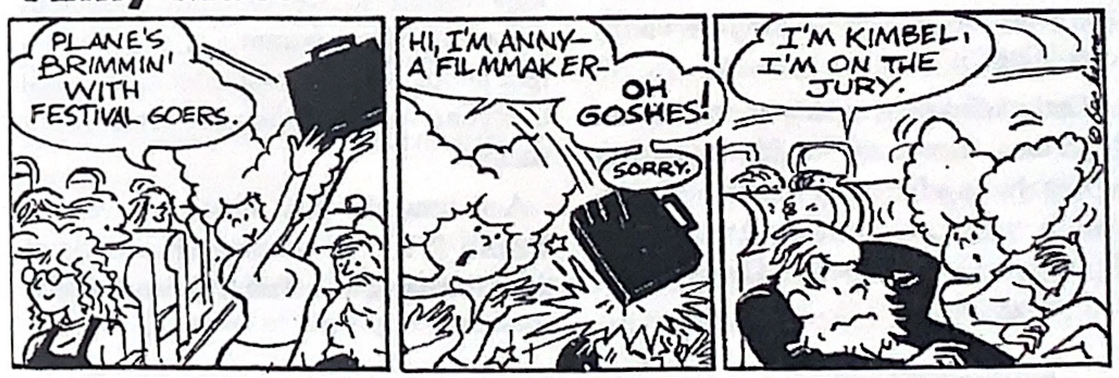
Film elements may be left at the lab for a certain duration. However, the agreement should describe how these film elements are stored and for how long. The filmmaker will have a certain amount of time, usually ninety days after the last work has been completed, to remove the elements from the lab. If the filmmaker does not remove all of the elements within this time period, upon written notice the lab may destroy, erase or dispose of the film elements. However, the filmmaker can request the lab store certain of the elements for a longer period of time. In this situation, the lab will charge storage fees.

Lab agreements can be complicated. Although most filmmakers are anxious to start the development process, it is a good idea to wait until an entertainment attorney has reviewed and negotiated the lab agreement before the process begins. ⌘⌘⌘

NYC entertainment lawyer **Pamela A. Schecter** *represents several prominent animators including* **Eric Fogel**, *creator of the* **MTV** *series* **The Head**. *and* **Beavis & Butthead** *director* **Yvette Kaplan**. *She teaches a course called* **Legal and Business Issues for Animators** *at the* **School of Visual Arts**. *She can be reached at 212 517 2572*


ASIFA-East sponsored life drawing sessions continue at School of Visual Arts.
Due to the holidays there will be only one December session.
Wed. Dec. 11
7-10pm
310 E. 22nd St, 202B
Don Duga '96
ART

Anny Mator *by howard beckerman* **to be continued...**



Derek Lamb

Ottawa 96: Jury with a Fury

With invitations to both Zagreb and Ottawa, for me 1996 was The Year of Jury Duty. Both great events lived up to their best traditions.

Despite what anyone thinks of the competition aspect of the ASIFA festivals, the jury prizes remain their cornerstone. Most festival juries are remarkable for their sense of duty to the process. I can report that ours were no exception. You watch, you worry, you care, you consider. You impose your personal feelings without becoming personal. At times it feels like you're in the "war room:" each decision is life or death. The obligation to do the right thing is all-important. Partisan prejudices are put aside. Your decisions might have real meaning to people's lives and careers. It's nuts, but true!

Derek (right) with Zack Schwartz

What I found most interesting was how the juries at Zagreb and Ottawa saw the same films in quite different ways. It struck me that, apart from the personality of each jury, the culture and audience you see it with dramatically affects ones view of a film. For example, **Pritt Parn's** remarkable ***1895*** was the unanimous choice of the Zagreb Jury for **Grand Prize**. It won, hands down over everything else. The audience cheered the decision. In Ottawa the jury hardly considered it.

Zack Schwartz, at 83, is one of the legendary names of the 1930's Disney studio. He is a founding member of UPA and a long time teacher at Sheridan College in Ontario. Before Ottawa I sent him these lines:

Hello Zack,
What's new?
I'm on the awards jury,
It will be a jury with a fury!
We plan to give glory
And a *Zack Schwartz Prize*
For ***Best Film Story***!

Those who know Zack know well his concern with the craft of storytelling. His philosophy is "An animated film needs a good story like the human body needs blood!" He agreed to select the prize for best story, and awarded it to **Anthony Hodgson** for *Hilary*.

On awards night his presence onstage was greeted with a heartfelt standing ovation, so meaningful for a man who's given so much wise counsel to so many young people in animation. I was reminded of the importance of having someone at any festival who represents the "wise elder," the continuum and witness to our history. Festival director **Chris Robinson** has pledged that at all future Ottawa festivals, a **Best Story** prize will be given in Zack's name. Bravo!

A few further notes, first a sour one: the Children's category. Why does so much crap get animated for kids? Aren't kids meant to be our most precious resource? The program had enough violent action and mean-spiritedness to last everyone way into the next century. For shame!

And how the jury agonized over the **Grand Prize**: on whether an episode of the **Simpsons**, the **Tim Johnson**-directed *Homer 3D*, should share it with **Igor Kovalyov's** beautiful ***Bird in the Hand***. I'm pleased we acknowledged the Simpsons and said, for the record, that we think the overall contribution of the Simpsons team to the animation industry is tremendous and lasting, in particular its consistently high standard of creative writing, humor and social satire.

What? No prize for **Nick Park**?!! First time in three hundred years!

Most enthusiastic audience group? The eight thousand animation students who came from **RISD**. Thanks for their being there to **Yvonne Anderson, Amy Kravitz and Steve Subotnick**.

Lots of films, lots of prizes! Is there a down side to being on the jury? Only that you get to miss all those out-of-competition screenings and retrospectives you're dying to see and all those hot parties your friends have gone to. Oh well, next time.

This year's Ottawa International Jury: Joanna Priestley, USA; Raimund Krumme, Germany, Francine Desbiens, Canada; Tsvika Oren, Israel; Derek Lamb, USA/Canada

Int'l VP David Ehrlich

ASIFA-INTERNATIONAL UPDATE

Where your international dues go

I'd like to open up an interactive discussion about international membership benefits. Please feel free to respond through letters to the editor, which will be published as space permits.

The international portion of your **ASIFA** membership is $20, which goes directly to our Treasurer in Montreal. It pays for four issues of the ASIFA NEWS, sent to you airmail; other publications like a Calendar and the Halas Memorial Booklet; your admission to ASIFA parties at animation festivals; free or reduced admission at animation festivals; free access to the Employment Databank in Prague; and a school list that promotes your school, while offering needed information to prospective students.

The International also benefits the national and regional ASIFA chapters by facilitating shows of touring international animators and films from the Archive; by publishing articles from their local newsletters (helping to promote their work abroad); by providing information on festivals and other animation events; and by answering all queries put to international Board members. ASIFA also assists the festivals in suggesting and securing retrospectives, offering mailing lists and further promoting their work. Finally, the ASIFA Website should be operative this month, offering members and non-members alike international information and linkages.

Many of you may not feel these benefits are particularly relevant to you. If so, let us know what else ASIFA could do that might be of more value. If you appreciate some of the things we do, let us know that as well. This is a membership organization and we represent and are responsible to you, the members.

INTRODUCING...

John Serpentelli
8th Grade Media Literacy Teacher
Cedarbrook Middle School

by Nancy Keegan

INTRODUCING...

This series features ASIFA members you might not have met yet. If you know of someone who's interesting, funny, surprising, intelligent, determined or any combination of the above, and is relatively new to the ASIFA scene call Nancy Keegan at 201-985-8502 or e-mail DaWezl@aol.co

John Serpentelli is one of those rare individuals whose work — introducing kids to animation — makes him happy. He is a teacher in the Cheltenham School District, just outside Philadelphia. For John, an artist and independent filmmaker, "It was a long road to the simple idea of animation."

Discovering some of the principles of animation while making multiple prints of still images, it wasn't until John saw Susan Pitt's **Asparagus** in 1988 that he seriously considered animation. Soon John was studying at the University of the Arts in Philadelphia under experimental animator Dennis Pease.

Shortly after graduation, John began to conceive of working with children as creative collaborators, envisioning groups of six year olds being introduced to art and animation. When a non-profit group heard of his interest, they offered him a project. John jumped on it.

To his surprise, the "kids" were a bunch of teenaged girls at a correctional high school in North Philly. "These were girls that are not represented in the media. They were hesitant to believe that the film would be done." **Some Girls in the Hood** was completed, however. The film's personal stories, such as a girl recounting the drive-by shooting she witnessed, struck a chord with many viewers. Shown at numerous festivals, including the **Amnesty International Festival**, it still continues to garner positive word-of-mouth.

The success of that project led to further projects with a much younger group of kids. Despite their age, the end product is primarily kid-generated. "We use cut-out animation so they don't have to draw thousands of drawings, and collage for kids who aren't confident drawing." The kids test their work on a VCR. Then John films the final piece on an Oxberry camera. Some of the work produced has shown on Nickelodeon, Sesame Street, and at UNICEF.

John collaborates with adults as well. **Once Upon a Time** was produced with composer Robert Moran. The two have another project in the works based on a short story by Eugene O'Neill. John works closely with his colleagues, Sheila Sofian and David Fein, conferring with them as animators and relying on them for "equipment and inspiration". John has also learned a great deal from Susan Rodriguez, his mentor on a project involving vision-impaired children. "She didn't treat them like blind kids—she treated them as young artists."

John's ultimate dream is to open an animation school, to allow children the opportunity to experiment with all forms of animation. He feels the recent spate of children's computer animation programs has left kids "missing the heart of animation. The programs are dazzling for 45 seconds (but) ultimately they get pretty bored with it."

"There aren't many people working with kids (outside of the) adult/child relationship," says John. "I prefer a mentor/apprentice relationship in which the kids have their own vision come out. (For me) there's a bigger payoff in the end."

Bill Lorenzo

Retrospective at AMMI Shows Fleischers as Innovators, not Imitators

The **American Museum of the Moving Image** in the Astoria Studios is hosting an important Fleischer Studio Retrospective from Dec. 14, 1996 to Jan. 5, 1997. It is an outgrowth of the 1995 Pordenone, Italy Silent Era Fleischer Studio Tribute organized by Prof. Mark Langer of Carleton University, Ottawa. For the Pordenone tribute, Prof. Langer searched the world's public and private archives in an attempt to locate all the films made by the Fleischer Studio before the advent of sound. What he found was nothing short of remarkable: films thought to be lost and films that had never even been indexed. Some of these films just happened to be among the most elaborate productions attempted by the studio during this era.

Included in the **AMMI** retrospective is the historically significant **Clay Town** (1924-25) a film that pioneers the use of clay animation going far beyond the Fleischers' own 1923 **Modeling**, thought to be one of the earliest uses of clay or plasticene animation. Instead of just one recurring clay sequence or gag, **Clay Town** features a clay animated KoKo the Clown, clay buildings and village that all come to life, and an elaborate clay sequence in a cave with a two-headed giant. All this mixed with two-dimensional, drawn animation and live action/reverse footage of Max Fleischer, make for a silent-era gem way ahead of its time.

The Masquerade (1924) has been considered lost since 1925,

Fleischer Retrospective, cont'd

when its negative was cut up for the compilation film KoKo's Thanksgiving. It was found in a Czech archive, complete, albeit with its imported Czech intertitles. Another find, **Pay Day** (1922), includes a rare appearance by Dave Fleischer as a thief.

In another program is an example of the Fleischers' silent, live-action series **Carrie of the Chorus**.

Max and Dave Fleischer, inventors and holders of many patents, also produced numerous scientific, technical and sponsored films. In a program titled **Educationals and Oddballs** there are some very scarce films: **The Electric Bell** (1918), **All Aboard for the Moon** (1920), **If You Could Shrink** (1920), and more.

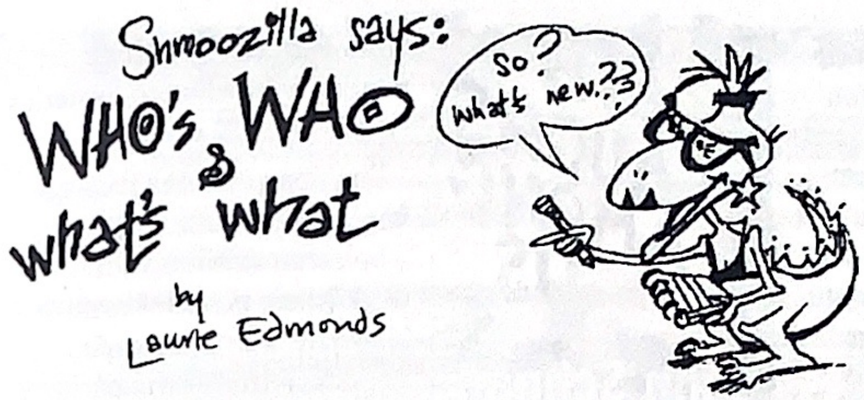
Whenever possible, films will be screened in 35mm, including many restored by the UCLA Film & TV Archive. If you haven't seen the restored **Somewhere in Dreamland** (1936) that was in the Kit Parker Betty Boop compilation that toured art houses last year, then you must catch it this time around. One of the best of the **Color Classics** series, and the first in 3-color Technicolor, it features many different 3d setbacks which glow with creative lighting. (All old 16mm prints and the public domain videotapes of this title do not do it any justice.) This 3D setback system was introduced in their films of 1933-34 several years before Disney's much-publicized Multiplane camera system. It gave an entirely different look on the screen by allowing the Fleischers the ability to combine two-dimensional, drawn characters within 3-dimensional sets.

Of course, all the other Fleischer series will be featured. Their silent period is filled with wonderful films, using every trick effect they could invent, all executed with a high level of technical skill. The 1930s feature their best character and series efforts with the best of the Betty Boops, Color Classics and Screen Songs. By the mid-1930s the Popeye series had eclipsed the popularity of Disney's Mickey Mouse. They attempted two feature films, and ultimately produced the Superman series, which are some of the most admired and respected animated films ever made.

In addition to their many visual innovations, the Fleischers were pioneers in the use of sound. Long before the advent of optical sound tracks (sound-on-film) they used live accompaniment or original recorded tracks on discs (phonograph records) to accompany their films. In the 1930s they showcased the talents of many of the era's greatest jazz and popular music recording stars, in addition to their own in-house composers who wrote countless memorable songs for their cartoons.

It does all studios a great disservice, especially the Fleischers, to dismiss them as Disney imitators always trying to catch up. That is far too simplistic a view of animation history. Between programs like these and efforts like the new 115-cartoon Betty Boop video package from Republic Pictures Video, I really feel a current re-evaluation of the Fleischer Studio is due. As people come to see more and more of these entertaining cartoons we can appreciate how unique the Fleischer cartoons were.

The American Museum of the Moving Image is located in Astoria, Queens at 35th Ave & 36 St. For travel directions, phone 718-784-4777.



I saw that big beautiful **Betty Boop** sailing above the streets of New York on Turkey Day. She beckoned, she called out, I raced after her with my pen and pad, knocking over a few onlookers on my way. I wanted to share a seat on that crescent moon with my cartoon idol. Betty, just tell me where you're staying while in New York and we'll do lunch!

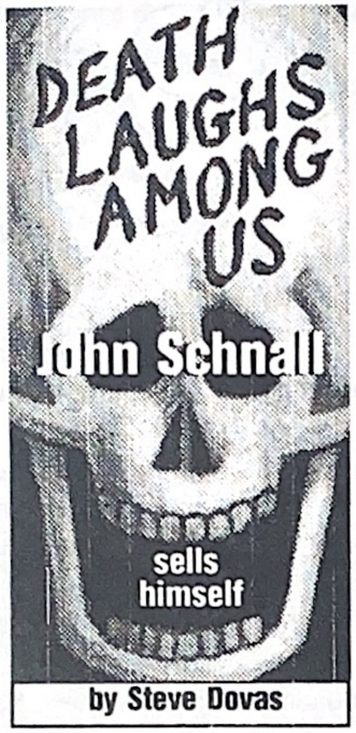
Well—sigh—guess I'll settle for that **Fleischer** retrospective at the **Museum of the Moving Image** from mid-December through January (see **Bill Lorenzo's** article, opposite). Make sure you make an extra effort to see **Myron Waldman** on Sunday, December 15. He'll be showing us a selection of his favorite and finest Fleischer cartoons.

JJ Sedelmaier Studios'* Dean Lennert** aka **The Mad Director** — creator of that dear animation ***Dear Anna Olsen—has moved his own studio from White Plains to 325 West 45th Street, Manhattan. Welcome from all of us to the Big Ol' Apple.

And what's new with **Neuwirth**? Well, for one thing, **Allan Neuwirth Design** is completely revamping broadcast graphics for Viewer's Choice pay-per-view. Already complete is the feature presentation opening, an elaborate 15 second **CG** piece animated by the talented folks at **So! Animation.** Allan has hooked up with **Gary Cooper** of ***Two Idioms*** and **Jim Henson Productions** to write an episode of **Nickelodeon's** new series ***The Wubbulous World of Dr. Seuss***. It's called ***The Great Mystery of Lake Winna-Bango***, featuring **Thidwick the Moose**. This brand spankin' new Seussian adventure/mystery is a yummy blend of Henson **Muppets** in a CGI-animated world. New stories based on characters you remember and love due to hit the airwaves this month. Allan and Gary are also writing five 10-minute cartoons for **New Media Productions' *Zippy & His Friends***. Let me just add that when I went to meet Allan uptown, I was wildly welcomed by his wubbulous wheaten terrier. Wow!

Dave Levy of **Michael Sporn Studio** is at work on his own 5-minute independent film in collaboration with background and character-design guy **Jason McDonald**. Look for it at the **ASIFA** Festival next April.

That's all folks. Don't overdo the figgy pudding and put a spin on the dreidel for me. And if you send me more stuff I'll have more to write about—so just do it! Mail to: **Shmoo & Laurie Arts**, PO Box 1592 Madison Sq. Station, NYC 10159-1592 or phone (212) 724-2800 and leave a message for **Laurie Edmonds**.



by Steve Dovas

At a time in New York-area animation when artists have tended to associate themselves with one corporate-linked studio or another, where the studio landscape seems more LA-like every day, it is truly refreshing to find there are still people for whom Independent nimation is a real and valid mode of expression.

I've known one of these near-obsessives, John Schnall, ASIFA-East member and fixture of the New Jersey filmmaking scene, since we were in college together. To me, what's been most admirable about his career has been the regularity with which he's turned out his funny, weird and wholly singular self-produced animated films.

In that same spirit of independence, Schnall has taken seven of his films and assembled them into a home-video package entitled "Death Laughs Among Us" and is distributing it through an arrangement with independent record distributor Poteet Music.

ASIFA-East members who've been seeing Schnall's new films for years at the festivals know his work is always interesting, never looks quite the same from film to film, and features a singular sensibility that manages to be both funny and dark. Schnall must realize that dark humor characterizes his work, titling and packaging the tape as he has. There are laughing skulls on the box, as well as new title animation featuring the Grim Reaper disturbing commuters by howling in hysterics at the Obituary page.

The images on the package might be off-putting to some who are unfamiliar with his work (there is some resemblance to a direct-to-video schlock horror movie package to the casual observer). But adventurous types who take the risk and pick up the tape will be treated to a healthy dose of Schnall's mordant wit, as well as his off-center musical sensibility (Schnall also scores his films).

Films included are: **I Was A Thanksgiving Turkey**, **Opposing Views**, **The Reading Room**, **Goodnight Norma Goodnight Milton**, **Buy My Film!**, and two films rarely seen except by ASIFA-East Screening attendees, **Grim** and **Frankenstein.** Tape transfer production quality is good.

It remains to be seen whether or not Schnall and his distributor have the wherewithal (or the connections) to get the tape into the hands of a larger audience. Conduits could be the revived "Whole Toon Catalog", the various alternative-weirdness-culture catalogs that are the perfect market for this collection, or your local video store.

One can only hope that more independents try this route, and start taking the initiative to collect their works for our consumption. **Death Laughs Among Us** is a fine collection, well worth owning. It can be ordered for $20 from Poteet Music, ☎201-656-1214 (e-mail: **POTEET@panix.com**).

Film Festivals

Deadline	Festival or Organization	Contact Information
12/26/96	**LA International Animation Celebration**	Ms. Frankie Kowalski 818 991 2884 animag@aol.com
Deadline Extended!		
1/1/97	**Arts Extension Services** Amherst, MA	Cherie Martin 413 545 2360 413 545 3351
1/2/97	**Annecy Festival d'Animation** France	011-33-50574172 011 33 5067 8195
1/5/97	**Tampere Short Film Festival** Finland	011-358-31-2196-149 011-358-31-223-0121 film.festival@tt.tamper
1/7/97	**NY Underground Film & Video Fest** New York City	212 925-3440 festival@nyuff.com
1/10/97	**Los Angeles Independent Film Festival**	Robert Faust 212 960-9460
1/12/97	**San Francisco Int'l Film Fest**	415 929 5016 415 921-5032
1/15/97	**Dublin Film Festival** Ireland	David McLoughlin 011-353-1-679-2937 011-353-1-679-2939
1/15/97	**East Kilbride Animation Festival** Scotland	Aine O'Halloran 011-353-1-679-2937 011-353-1-679-2939
1/15/97	**Washington DC Int'l Film Fest**	202-274-6829 202-274-6828
1/17/97	**Philadelphia Fest of World Cinema**	Linda Blackaby 215-895-6593 215-895-6562
1/19/97	**New Directors/New Films**	212-875-5628 212-875-5636
1/31/97	**Atlanta Film & Video Festival**	404 352 4254 404 352-0173

Film Festivals

Deadline	Festival or Organization	Contact Information
1/31/97	**Aspen Shortsfest**	970 925-6882 970 925-1967
1/31/97	**Center for Contemporary Arts** Santa Fe, NM	
2/1/97	**Cine Golden Eagle Film & Video**	202 785 1136 202 785 4114
2/1/97	**Hudson Valley Film Festival** NY State	914-473-0318 914-473-0082
2/1/97	**Oberhausen International Short Film Festival**	011-49-208-8252652 011-49-208-8255413
2/1/97	**Portland International Film Festival**	503 226 4842 503 221-1156
2/2/97	**Big Muddy Film Festival** Carbondale, IL	618 453 2656 618 453 1482 kikmstg@siu.edu
2/15/97	**Sedona International Film Festival**	1-800-780-ARTS
2/16/97	**Worldfest-Houston**	1-800-501-0111 713-965-9960

Don't forget! ASIFA east **animated film festival** **DEADLINE** **Mar 3**

The Women in Animation Writers Group Congratulates WIA member Yvette Silver Winner, 3rd Prize Hanna-Barbera Storyboard Contest

Radical Media seeks animators strong in **Photoshop** for onsite freelance work. Fax resumes to @radical.media 212 462 1600 attn: **Anne Mullen**

Notes on this month's screening

Jerry Beck

This month, we scrape the bottom of the barrel to bring you the **Ed Woods** of animation.

Friday Dec 13 6:00pm

If no one sets out to make a bad cartoon how do we explain such animated abominations as **Bucky & Pepito? Spunky & Tadpole? Super President? Space Angel? Johnny Cypher In Dimension Zero? The Big World Of Little Adam?** If you've blocked these from your mind, you haven't got a bad memory—just good taste.

Good taste—there's only one cure for that! Exposure to Jerry Beck's compilation of **The Worst Cartoons Ever Made.** Plumb the depths animation can sink to through the works of Sam Singer, Les Elton and Lantz's Paul Smith. We guarantee an evening of ugly artwork, jerky gestures, cheesy sound effects, bad dialogue and painfully unfunny jokes.

Don't miss this rare opportunity to hoot, jeer and make rude remarks in public.

ASIFA EAST Events Dec96-Jan97

Thurs	**Dec 12**	10am 1pm	Book Signing: **Animation Art, The Later Years** by Jeff Lottman.	Christie's, 502 Park Avenue at 59th. Art auction follows.
Fri	**Dec 13**	6:00pm	**ASIFA-East** screening: Jerry Beck presents **Worst Cartoons Ever Made**	**Tisch School of the Arts, NYU,** 721 Bway Rm. 006 (basement)
Sat., Dec 14 thru **Sun., Jan 5**		6:00pm	**Cartoons of Max and Dave Fleischer**	**American Museum of the Moving Image,** 35 Ave at 36 St., Astoria
Mon	**Dec 20**		**Deadline for January Anymator**	**☎ 212 989-4369** or email AlphaneMoo@aol.com
Wed	**Jan 8**	6:30pm	**ASIFA-East** board meeting	**Buzzco,** 33 Bleecker St., 5th Fl.
Thu	**Jan 23**	TBA	NY Film/Video Council presents **John Canemaker**	**☎212 330-0450** for more information.

ASIFA-East
The International Animated Film Society
c/o Michael Sporn Animation
632 Broadway, 4th Floor
New York, NY 10012

Handy Renewal form enclosed!

January members: Renewal time is just around the corner!